



Bulletin d'ARLIS/MOQ - Bulletin of ARLIS/MOQ

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Mot de la Présidente

A peu près au même moment l'an dernier, j'ouvrais mon message inaugural en remerciant les membres de l'exécutif sortant et en faisant allusion à certains événements à venir. Maintenant, une fois encore, je commence mon message d'adieu en vous remerciant du privilège que j'ai eu d'être Présidente d'ARLIS/MOQ et de contribuer aux activités de notre section. Le succès d'ARLIS/MOQ réside dans notre sollicitude et notre compréhension mutuelle. Notre force tient à notre engagement soutenu en vue d'assurer la croissance et le développement de nos aptitudes professionnelles grâce à la participation et à l'émulation.

La rencontre conjointe du printemps dernier au Musée des beaux-arts du Canada a souligné ce phénomène de mutualité. Nous avons réaffirmé notre besoin de reconnaître le caractère unique des ressources et des objectifs de nos institutions respectives et l'interconnexion de ces institutions avec le mandat de notre bibliothèque ou diapothèque. Un comité a été créé afin de définir un mandat canadien cohésif qui établira clairement nos objectifs collectifs et individuels. Ce comité, présidé par Murray Waddington, regroupe des représentants de l'ensemble du Canada. Un rapport préliminaire nous sera communiqué lors de la conférence de l'hiver prochain à Providence.

Alors que, généreusement accueillis par Michelle Gauthier, nous nous rassemblons au Musée d'art contemporain de Montréal pour notre rencontre d'automne, nous sommes heureux de découvrir les superstructures et les avenues que nous offre Internet. Au même moment, plusieurs d'entre nous sont découragés par les restructurations et les réductions qui affectent nos institutions. On nous demande d'assumer davantage de responsabilités, de cumuler des tâches divergentes. Nous sommes justement préoccupés par la qualité de

Message from the President

Nearly this time last year I began my incoming statement by thanking the former members of the executive and by exploring some of the events to come. Now, once more, I commence my farewell remarks by thanking you for the privilege of presiding as president of ARLIS/MOQ and for the opportunity of contributing to the sustenance of our chapter. The success of our ARLIS/MOQ chapter comes from our sense of caring and from the understandings that we share. Our strength lies with our ongoing commitment to the growth and development of our professional skills by participating and learning from one another.

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The joint-chapter conference meeting at the National Gallery of Canada last spring emphasized this mutuality. We affirmed our need to recognize the uniqueness of each other's institutional resources and objectives and the interconnection of institutions with the purpose of our own library and/or visual resource centre. A task force aimed at creating a cohesive Canadian mission statement to accurately delineate our mutual and unique purposes and intentions is now in motion. It is chaired by Murray Waddington with representation from across Canada. We are looking forward to a preliminary report at the ARLIS conference in Providence this winter.

As we meet at the Musée d'art contemporain at our fall conference, graciously hosted by Michelle Gauthier, we are excited to discover the superstructures and pathways that Internet has to offer us. At the same time too many of us are despondent about the restructuring and retrenching that our institutions are facing. We are being asked to take on more, absorb divergent tasks and responsibilities and we are justifiably concerned about the quality of our profession and the integrity of these manoeuvres to cope with economic realities. We

notre activité professionnelle et par l'intégrité de ces mesures destinées à affronter les réalités économiques. Nous avons prévenu le Musée McCord que la fermeture de sa bibliothèque et la mise à pied de JoAnne Turnbull constituaient une forme de faillite sur le plan culturel.

La force et l'autorité de notre profession dépend de nous et nous devons continuer de nous manifester en tant que collectivité. Nous devons promouvoir, protéger et nourrir notre profession et protéger, maintenir et développer nos ressources. Nous devons demeurer vigilants et nous assurer que, dans nos institutions, les gains à court terme ne se substituent pas à une valeur à long terme émanant d'un sens collectif de responsabilité et de qualité.

Loren Lerner
novembre 1993

have warned the McCord Museum that the closure of its library and the letting go of Joanne Turnbull is a form of cultural bankruptcy.

The strength and authority of our profession resides with us and we must continue to speak out with a collective voice. We must actively promote, protect and nourish our profession and guard, sustain and develop our resources. We must continue to be vigilant, making sure that within our own institutions short term gain is not substituted for the long term value that emanates from our collective sense of responsibility and quality.

Loren Lerner
November 1993

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Mot de la Représentante régionale canadienne

Les deux dernières années ont été actives et gratifiantes. Notre vision d'une identité culturelle unique pour le Canada a atteint un point de maturité. En tant que bibliothécaires d'art, spécialistes de l'information et conservateurs de ressources visuelles canadiens, nous savons ce qui doit être fait afin de préserver notre esprit et notre sens national au sein d'ARLIS/NA et de la communauté internationale.

La rencontre conjointe d'ARLIS/MOQ et d'ARLIS/Ontario en mai 1993, réunissant plus de 80 personnes venues de l'ensemble du Canada, sera considérée comme fondamentale pour notre cause. Certaines actions initiées lors de cette rencontre résulteront en un plan stratégique directement relié aux questions et préoccupations nationales. Un comité de planification initial s'est réuni en juin afin de discuter des questions de représentation, de méthodologie et d'échéancier du comité de travail sur la planification stratégique. Une ébauche préliminaire est prévue pour 1994 et un document définitif pour 1995. Le Projet des archives d'art et d'architecture au Canada (PAAAC) a été ravivé lors de la rencontre d'Ottawa et un document de planification est actuellement en préparation.

Lors de la rencontre d'Ottawa, le premier Prix Melva J. Dwyer, récompensant l'excellence dans le domaine de la publication d'outils de référence en art canadien, a été décerné à Mary Williamson et Loren Lerner pour *Art et architecture au Canada: bibliographie et guide de la documentation jusqu'en 1981*. Le membership canadien au sein d'ARLIS/NA soutient la recherche et les travaux d'érudition en art canadien.

La préparation de la Conférence de 1995 à Montréal est bien engagée. A sa rencontre de milieu d'année, le Comité exécutif d'ARLIS/NA a approuvé le thème proposé pour l'événement "The French Connection" qui soulignera l'apport des bibliothécaires de la francophonie. Les organisatrices, Daphne Dufresne, Marilyn Berger, Irena Murray et Loren Lerner, doivent être louées pour avoir fait de cette conférence un événement d'envergure internationale.

Nos préoccupations concernant la représentation et l'indexation des publications canadiennes sont finalement prises au sérieux. Un lobbying soutenu amènera sans doute une meilleure couverture des périodiques canadiens dans *Art Index*. Une essai bibliographique, préparé par Jo Beglo, sur les publications canadiennes paraîtra dans un numéro prochain de *Art Documentation*.

Le Comité exécutif d'ARLIS/NA a convenu de produire une traduction en français et en espagnol du dépliant

Message from the Canadian Regional Representative

The past two years have been active and rewarding. Our vision of a unique cultural identity for Canada has reached the point of ferment. As Canadian art librarians, information specialists and visual resources curators we know what needs to be done to preserve our spirit and sense of nationalism, within ARLIS/NA and within the international community.

The joint meeting of ARLIS/MOQ and ARLIS/Ontario in May 1993, which drew over 80 individuals from across Canada, will be seen as seminal to our cause. Initiatives taken at that meeting will result in a strategic plan directly related to our national issues and concerns. A core planning group met in June to discuss representation on the strategic planning task force, the methodology and timetable. A preliminary draft is proposed for 1994 and a final document for 1995. The Canadian Art and Architecture Archives Project (CAAAP) was rejuvenated at the Ottawa meeting and a planning document is presently being jointly edited.

At the Ottawa meeting, the first Melva J. Dwyer Award, recognizing excellence in publication of Canadian art reference tools, was awarded to Mary Williamson and Loren Lerner for *Art and Architecture in Canada: a Bibliography and Guide to the Literature to 1981*. The Canadian membership of ARLIS/NA is committed to supporting national art research and scholarship.

Planning for the 1995 Montréal Conference is well underway. At its mid-year meeting the Executive Board of ARLIS/NA approved the theme "The French Connection" to highlight the contributions of franco-phone librarians from around the world. The conference planners, Daphne Dufresne, Marilyn Berger, Irena Murray and Loren Lerner, are to be commended for taking the initiative to make this conference an international event.

Our concerns about bibliographic representation and indexing of Canadian publications are finally being taken seriously. Persistent lobbying will undoubtedly result in better coverage of Canadian periodicals in *Art Index*. A special bibliographic essay, edited by Jo Beglo, on Canadian publications is scheduled to appear in a future issue of *Art Documentation*.

The ARLIS/NA Executive Board has agreed to produce a French/Spanish translation of the Society's

d'adhésion à ARLIS/NA. L'association établira une politique de traduction de ses documents qui reconnaîtra les préoccupations de ses membres francophones et hispanophones.

Comme toujours, les membres de sections locales sont encouragés à devenir également membres de l'association-mère. les membres d'ARLIS/NA sont éligibles à diverses bourses de recherche et de voyage incluant le "David Mirvish Books Travel Award" (500\$) et le "Jim and Anna Emmett Travel Award" décerné à un professionnel de l'information handicapé (600\$). L'information concernant l'adhésion à ARLIS/NA et les bourses offertes peut être obtenue auprès de: ARLIS/NA Headquarters, 3900 E. Timrod Street, Tucson, AZ 85711, USA.

Mon implication auprès d'un groupe de personnes aussi vibrant a été un plaisir — et je serai heureuse de maintenir cette collaboration dans les années à venir.

Jill Patrick
septembre 1993

membership brochure. The Society will establish a policy on translation of society documents which will recognize the concerns of both French and Spanish-speaking members.

As always, local chapter members are encouraged to extend their commitment to the Society. ARLIS/NA members are eligible for Research and Travel Awards including the David Mirvish Books Travel Award (\$500) and the Jim and Anna Emmett Travel Award for a handicapped information professional (\$600). Information on membership and/or awards may be obtained from ARLIS/NA Headquarters, 3900 East Timrod Street, Tucson, AZ 85711, U.S.A.

It has been a pleasure to be involved with such a vibrant group of individuals — and I look forward to continuing the association for many years.

Jill Patrick
September 1993

ARLIS/NA has requested a 7,500 word bibliographic essay with brief, critical comments on Canadian art and architecture publications from the past year or two, for publication in the spring 1994 issue of *Art Documentation*. Jo Beglo, of the National Gallery Library, Ottawa, will be preparing this essay which will inaugurate a new feature column, intended to supplement the review column by providing an overview of the available literature on a theme and bringing to light titles that might be overlooked, for any number of reasons.

Jo would like to invite colleagues across the country to suggest titles for inclusion, and to forward any other comments that might be helpful. Her deadline for submission of the completed article is December 1, 1993.

All suggestions should be forwarded to Jo Beglo at the National Gallery of Canada Library.

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ARLIS/NA a lancé un appel afin d'obtenir un essai bibliographique de 7,500 mots comportant de brèves annotations critiques sur des publications portant sur l'art et l'architecture au Canada et publiées au cours des deux dernières années; cet essai sera publié dans le numéro de printemps 1994 de la revue *Art Documentation*. Jo Beglo, du Musée des beaux-arts du Canada (Ottawa), préparera cet essai qui inaugurera une nouvelle chronique qui complète celle des comptes rendus de livres en effectuant un survol de la littérature disponible sur certains thèmes et en signalant des titres qui sinon, auraient pu demeurer peu connus.

Jo invite ses collègues à travers le pays à lui communiquer des titres et à lui faire des commentaires. L'échéance pour le dépôt de son texte a été fixée au 1er décembre 1993.

Toute suggestion peut être acheminée à Jo Beglo au Musée des beaux-arts du Canada.

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Mot de la Rédactrice en chef

MOQDOC amorce sa quatrième année de publication dans un contexte de défis passionnantes pour ARLIS/MOQ et les bibliothèques d'art canadiennes. La décision d'établir un comité d'étude afin d'ébaucher un plan stratégique définissant les mandats et objectifs des bibliothèques d'art et d'architecture canadiennes a été reçue avec beaucoup d'enthousiasme. Les étapes de planification initiales pour ARLIS/NA Montréal 1995 ont été complétées et les responsables des divers comités d'organisation ont pris connaissance de leurs tâches respectives et recrutent présentement des collaborateurs. *MOQDOC* s'efforcera d'informer les membres des développements en cours pour ces deux projets; dans ce numéro, vous trouverez des informations sur la planification de la conférence et un portrait d'une des responsables de l'organisation locale, Daphne Dufresne.

Dans ce numéro, nous publions également des textes de Melinda Reinhart et Linda Bien qui ont répondu à notre suggestion que les membres d'ARLIS/MOQ partagent leurs expériences avec les nouvelles technologies. Nous encourageons les membres à proposer des articles ou de brefs comptes rendus de leurs expériences, de leurs trucs et de leurs points de vue, que ce soit dans ce domaine ou dans un autre.

Le Comité éditorial de *MOQDOC* s'est engagé à faire de ce bulletin de nouvelles un outil de communication **informel** entre les membres. Il n'existe pas de consignes établies pour la soumission des textes hormis la date de tombée qui figure à la fin de chaque numéro.

Bonne lecture!

Renata Guttman
novembre 1993

Message from the Editor

MOQDOC begins its fourth year of publication at a time of exciting challenges for ARLIS/MOQ and Canadian art librarians. The decision to set up a task force to draft a strategic plan of national goals and objectives for Canadian art and architecture libraries has been received with great enthusiasm. The initial stages of planning for ARLIS/NA Montréal 1995 have been completed and the chairs of the various committees have begun to review their tasks and recruit members to assist them. *MOQDOC* will endeavour to keep members informed about developments in these two areas: in this issue you will find an update on conference planning and a portrait of Local Arrangements Co-chair Daphne Dufresne.

Also in this issue, we publish articles by Melinda Reinhart and Linda Bien submitted in response to our suggestion that members share their experiences with new technologies. Members are encouraged to contribute articles or brief reports of their experiences, or their tips or insights in this area or any other.

The editorial Board of *MOQDOC* is committed to promoting this bulletin as a vehicle of informal communication among members. There are no set guidelines for submissions other than the submission dates which are printed at the end of each issue.

Bonne lecture!

Renata Guttman
November 1993

NOUVELLES COORDONNÉES DU CENTRE D'INFORMATION ARTEXTE

Le Centre d'information Artexte est déménagé au cours de l'été. Le centre de documentation, le service de distribution et les Éditions Artextes sont maintenant situés à l'espace 103 du Balfour (3575, boul. St-Laurent, Montréal, H2X 2T7; téléphone: (514) 845-2759; télécopieur: (514) 845-4345). Les heures d'ouverture au public sont demeurées les mêmes (du mardi au samedi, de midi à 17h30, et sur rendez-vous).

La librairie Artexte a inauguré en septembre 1993 un nouvel espace au Musée d'art contemporain de Montréal, ouvert au public aux mêmes heures que le Musée (du mardi au dimanche, de 11h à 18h; le mercredi, de 11h à 21h). Les nouvelles coordonnées de la librairie sont: 185, Ste-Catherine ouest, Montréal, H2X 1Z8; téléphone: (514) 847-6903; télécopieur: (524) 847-6909. Libraire: Christian Liboiron.

ARLIS/NA MONTREAL 1995

Activity Report from the Local Arrangements Co-chairs, *Marilyn Berger* and *Daphne Dufresne*

Conference hotel: The Sheraton Centre on René Lévesque Boulevard
Dates: March 9-15, 1995

The co-chairs have appointed the following committee heads:

Registration: Judy Silverman (Centre Canadien d'Architecture)
Irene Puchalski (Concordia University)

Exhibits: JoAnne Turnbull
Wolfgang Noethlichs (National Theatre School)

Publications and printing: Danielle Léger (Centre d'information Artexte)
Patricia Black (Université de Québec à Montréal)

Convocation and special events: Jewel Lowenstein (McGill University)
Michelle Gauthier (Musée d'art contemporain de Montréal)
Johanne Déry (Musée des beaux-arts de Montréal)

Tours and transportation: Françoise Roux (McGill University)
Rosemary Haddad (Centre Canadien d'Architecture)

Hospitality Suite: Peter Trépanier (National Gallery of Canada)

Conference fundraising: Murray Waddington (National Gallery of Canada)

MOQ members who have not yet been approached to work on the above committees are asked to contact the person in charge of the area they would like to help with.

The co-chairs have given each committee head a copy of the master Conference Planning Schedule and the pages relevant to each of their activities. We have started to meet with each committee in turn to go over the various duties and timing for each.

A site has been chosen for the Convocation. The Director of the Musée d'art contemporain has agreed to host the event as well as pay for the reception. The Musée is a perfect choice as the auditorium can seat 400 people and there is a suitable foyer area outside for closed-circuit video to handle any overflow. Michelle Gauthier, Museum Librarian, is the liaison with Jewel Lowenstein for the event.

The Musée des beaux-arts de Montréal/Montréal Museum of Fine Arts has agreed to host the reception for Monday night; Johanne Déry, Museum Librarian, is the liaison for this event.

The architectural lecture will be held at the Centre Canadien d'Architecture/Canadian Centre for Architecture on Saturday night, followed by a cocktail reception.

Tours are being planned in Québec City and Ottawa. These will be one-day tours, on the Wednesday of the conference week. Conference attendees will choose which one to sign up for. Those opting for Québec City will have the option of staying over or perhaps going for a ski vacation if they wish.

Other tours are being planned with Héritage Montréal, which conducts architectural walking tours in various sections of the city.

The co-chairs have met with those in charge of publicity and publications and have started to plan for the printed material. They will contact the various graphic design departments of the Montréal universities to arrange for a suitable cover for the program book and a logo for a publicity button to be distributed in Providence. Any suggestions from our membership should be sent to Danielle Léger or Patricia Black.

A meeting with Murray Waddington was held in September to discuss the various sources available for funding and translation.

ARLIS/NA MONTRÉAL 1995

Rapport d'activité des co-responsables de l'organisation locale, *Marilyn Berger et Daphne Dufresne*

L'hôtel choisi comme site de la conférence est le Centre Sheraton situé sur le boulevard René-Lévesque. L'événement se déroulera du 9 au 15 mars 1995.

Les co-responsables de l'organisation locale ont désigné les responsables des divers comités, soit:

Inscription:	Judy Silverman (Centre Canadien d'Architecture) Irene Puchalski (Université Concordia)
Exposition commerciale:	JoAnne Turnbull Wolfgang Noethlichs (École nationale de théâtre)
Publications:	Danielle Léger (Centre d'information Artexte) Patricia Black (Université du Québec à Montréal)
Réception ("Convocation") et événements spéciaux:	Jewel Lowenstein (Université McGill) Michelle Gauthier (Musée d'art contemporain de Montréal) Johanne Déry (Musée des beaux-arts de Montréal)
Excursions et transport:	Françoise Roux (Université McGill) Rosemary Haddad (Centre Canadien d'Architecture)
Accueil:	Peter Trépanier (Musée des beaux-arts du Canada)
Levée de fonds:	Murray Waddington (Musée des beaux-arts du Canada)

Tous les membres d'ARLIS/MOQ qui n'ont pas encore été recrutés par un de ces comités sont invités à communiquer avec les responsables du comité où ils préféreraient travailler.

Les co-responsables de l'organisation locale ont fourni aux responsables de comité une copie du document "Master Conference Planning Schedule" ainsi que des extraits relatifs aux activités de leur comité respectif. Nous avons commencé à rencontrer tour à tour chacun des comités afin de passer en revue leurs responsabilités et établir le calendrier de travail.

Un site a été choisi pour la "Convocation". Le Directeur du Musée d'art contemporain de Montréal a accepté d'être notre hôte et de défrayer les coûts de la soirée. Le Musée constitue un choix idéal puisque son auditorium peut accueillir 400 personnes et qu'il dispose d'un foyer équipé d'un système vidéo en circuit fermé qui peut accommoder une assistance plus nombreuse. Michelle Gauthier, Bibliothécaire au Musée, est en liaison avec Jewel Lowenstein pour l'organisation de la soirée.

Le Musée des beaux-arts de Montréal a accepté d'être l'hôte de la réception du lundi soir. Johanne Déry, Bibliothécaire au Musée, est la personne-liaison pour l'organisation de cette soirée.

Un exposé sur l'architecture sera donné au Centre Canadien d'Architecture le samedi soir et sera suivi d'un cocktail.

Des visites guidées sont prévues à Québec et à Ottawa. Il s'agira de visites d'une journée, le mercredi. Les participants à la Conférence choisiront l'une ou l'autre ville; ceux qui opteront pour Québec pourront choisir d'y prolonger leur séjour et, s'ils le souhaitent, de poursuivre avec une excursion de ski.

D'autres excursions sont prévues avec Héritage Montréal qui organise des visites à pied de divers secteurs de la ville.

Les co-responsables de l'organisation locale ont rencontré les responsables du comité Publications et publicité et commencé à planifier la production des imprimés. Les responsables du comité doivent communiquer avec les divers départements de graphisme des universités montréalaises afin de choisir une couverture pour le programme de la Conférence, ainsi qu'un sigle pour une épingle qui sera distribuée lors de la Conférence de 1994 à Providence. Vos suggestions peuvent être acheminées à Danielle Léger ou Patricia Black.

Une rencontre avec Murray Waddington (comité Levée de fonds) a eu lieu en septembre afin de discuter des diverses sources possibles pour le financement et les services de traduction.

ARLIS 1995: Activity Report from the Program Co-chairs

Loren Lerner and Irena Murray

We are pleased to announce that the Executive Board, at its recent mid-year meeting, fully endorsed our suggestion to focus the 1995 conference around the contributions of francophone art librarians worldwide. The Board left it to the Program Committee to determine how the theme will be integrated into the conference and how best to capitalize on the expertise of non-ARLIS/NA visitors. The International Relations Committee will be an important resource for the planning of our program. If anyone with special interest in the francophone contribution to art librarianship would like to join the Program Committee, please contact Irena or Loren.

On the more specific topics, we have received an excellent suggestion from Anu Liivandi (Royal Ontario Museum) to highlight the activities of CHIN, and their significance for the field of art librarianship. We need people willing to work with Anu and our colleagues at CHIN, to make this program a success.

Please help us to identify other topics that could galvanize the interest of potential participants.

ARLIS 1995: Un message de la part des co-responsables de la programmation

Loren Lerner et Irena Murray

Nous sommes heureuses d'annoncer que le Comité exécutif d'ARLIS/NA, lors de sa récente rencontre de milieu d'année, a endossé sans restriction notre suggestion d'orienter la Conférence de 1995 autour de la contribution des bibliothécaires d'art francophones à travers le monde. Le Comité exécutif laisse au Comité de programmation le soin de déterminer comment ce thème sera intégré à la Conférence et comment tirer profit de l'expertise de visiteurs qui ne sont pas membres d'ARLIS/NA. Le Comité des relations internationales constituera une ressource importante dans la préparation de la programmation. Toute personne portant un intérêt particulier envers la contribution francophone à la bibliothéconomie spécialisée en art et désirant travailler avec le Comité de programmation est invitée à communiquer avec Irena ou Loren.

Concernant les thèmes plus spécifiques, nous avons reçu une excellente suggestion de la part d'Anu Liivandi du Royal Ontario Museum: souligner les activités du RCIP (Réseau canadien d'information sur le patrimoine) et leur importance pour le domaine de la bibliothéconomie spécialisée en art. Nous avons besoin de volontaires prêts à collaborer avec Anu et nos collègues du RCIP afin de faire de ce projet un succès.

Nous vous invitons à signaler tout autre thème susceptible d'intéresser les participants à la Conférence.

NEWS FROM THE NATIONAL GALLERY

The library of the former 49th Parallel Gallery in New York, operated by External Affairs and International Trade Canada from 1981 through 1992, has been transferred to the National Gallery Library. All materials relating to the history and activities of the 49th Parallel (exhibition invitations and catalogues, posters, press releases, installation photographs, slides, artists files, videos, guest books, etc.) will be housed as a special collection in the National Gallery Archives. The Library is pleased to receive this collection which documents the important contribution made by the 49th Parallel to the recognition and appreciation of contemporary Canadian art in the United States.

ARLIS/MOQ - ARLIS/NA ONTARIO JOINT MEETING, May 6-7, 1993

National Gallery of Canada, Ottawa

Rosemary Haddad, Centre Canadien d'Architecture

On Thursday and Friday May 6th and 7th 1993, members of ARLIS/MOQ and ARLIS/NA ONTARIO assembled at the National Gallery of Canada in Ottawa for their first shared meeting. They were joined by other ARLIS members and guests from across the country.

The conference opened early Thursday afternoon with brief addresses by Dr. Shirley L. Thomson, Director, National Gallery of Canada, Jill Patrick, ARLIS/NA Canadian Representative, and Murray Waddington, Chief Librarian of the National Gallery. It was during these opening remarks that the observation was made that, as the largest gathering of Canadian art information specialists ever to assemble in this country, the meeting was an historic one.

There followed immediately a panel on collective issues for Canadian art information specialists and national strategies for Canadian art libraries, moderated by Irena Murray, with eight speakers from institutions throughout Canada addressing a variety of major issues. The talks, given by Ken Chamberlain, Bob Foley, Mary Williamson, Jo Beglo, Loren Lerner, Karen McKenzie, Linda Bien and Murray Waddington, were all informative and stimulating, covering a range of topics including the need for a national information strategy in an environment of rapidly-developing communication technology; the need to index Canadian art information sources; the need for and strategic uses of collection development policies; changing approaches to academic scholarship and changes in the nature and uses of research materials; issues being confronted by visual resource curators. The presentations have been edited by Peter Trepanier for an issue devoted to art librarianship in Canada of *Art Libraries Journal* published by ARLIS/UK & Eire. The session ended with a proposal to establish a task force to outline and develop a strategic plan of national goals and objectives.

Following a short break the meeting resumed with a planning session for the ARLIS/NA annual conference to be held in Montréal in 1995. The buffet dinner which ensued, sponsored by the National Gallery Library, was considered by many to be one of the best ever served in a conference environment.

In the evening Witold Rybczynski delivered a public lecture entitled "Art Inside the Walls: a review of the evolution of the architecture of the public art museum". As expected, the lecture was notable for both clarity and wit, with Professor Rybczynski delivering at times the most startling pronouncements in his usual gentle and seemingly innocuous tones.

The second day began with two outstanding lectures: Charles Hill, Curator of Canadian Art at the National Gallery, spoke on "A National Mandate: the National Gallery of Canadian Art"; and Ann Thomas, Associate Curator of the Gallery's Photographs Collection, on this collection.

From all reports, each of the three tours which took place simultaneously following lunch was excellent (Canadian Museum of Contemporary Photography; restoration and conservation labs of the National Gallery; Library of the National Gallery). Each of us could of course participate in only one. Members afterwards gathered for separate chapter business meetings and a final joint meeting.

Murray Waddington is to be applauded for organizing a conference which dealt with substantive issues, and which showed evidence in every detail of intelligence, integrity, thoughtfulness and good taste.

COMPTE RENDU DE LA RENCONTRE CONJOINTE ARLIS/MOQ - ARLIS/NA- ONTARIO, 6-7 mai 1993, Musée des beaux-arts du Canada (Ottawa)

Rosemary Haddad, Centre Canadien d'Architecture

Les jeudi, 6 mai et vendredi, 7 mai 1993, les membres d'ARLIS/MOQ et d'ARLIS/NA-Ontario se sont réunis au Musée des beaux-arts du Canada (MBAC) à Ottawa pour leur première rencontre conjointe. D'autres membres d'ARLIS/NA et des invités de partout à travers le pays se sont joints à eux.

La rencontre s'est ouverte en début d'après-midi avec les brèves allocutions de Shirley L. Thomson, Directrice du MBAC, de Jill Patrick, Représentante canadienne d'ARLIS/NA, et de Murray Waddington, Bibliothécaire en chef au MBAC. Lors de ces discours d'ouverture, on observa que la rencontre constituait un événement historique puisqu'il s'agissait jusqu'à ce jour du plus grand rassemblement au pays de spécialistes de l'information en art canadiens.

Une table ronde sur les stratégies nationales, animée par Irena Murray et réunissant huit participants provenant de diverses institutions canadiennes, a ensuite abordé diverses questions d'importance. Les exposés, faits par Ken Chamberlain, Bob Foley, Mary Williamson, Jo Beglo, Loren Lerner, Karen McKenzie, Linda Bien et Murray Waddington, furent tous informatifs et stimulants, couvrant plusieurs thèmes tels que : le besoin d'une stratégie nationale d'information dans un contexte de développement rapide des technologies de communication; le besoin d'indexer les sources d'information en art canadien; le besoin de politiques de développement des collections et leur utilisation à des fins stratégiques; les approches nouvelles par rapport à l'érudition en milieu universitaire et les changements survenus par rapport à la nature et à l'utilisation des documents de recherche; les problèmes rencontrés par les conservateurs de ressources visuelles. Les présentations ont été rassemblées pour un numéro consacré à l'information dans le domaine des arts aux Canada de *Art Libraries Journal* publié par ARLIS/UK & Eire. La table ronde s'est terminée avec la proposition d'établir un comité d'étude afin de définir et développer un plan stratégique à l'échelle nationale.

Après une brève pause, s'est tenue une rencontre de planification pour la conférence d'ARLIS/NA qui doit se tenir à Montréal en 1995, suivie d'un buffet offert par le MBAC — considéré par plusieurs comme le meilleur jamais servi dans le cadre d'une conférence.

En soirée, Witold Rybczynski a donné un exposé intitulé "Art Inside the Walls : a review of the evolution of the architecture of the public art museum". Comme on pouvait s'y attendre, l'exposé s'est distingué par sa clarté et son esprit; le professeur Rybczynski prononçant par moments les déclarations les plus saisissantes avec le ton gentil et apparemment inoffensif qui lui est propre.

La seconde journée débute avec deux exposés exceptionnels: celui de Charles Hill, Conservateur de l'art canadien au MBAC, intitulé "A National Mandate : the National Gallery of Canadian Art"; et celui d'Ann Thomas, Conservatrice adjointe de la collection de photographies du Musée, au sujet de cette collection.

De l'avis général, chacune des trois visites qui eurent lieu simultanément après le lunch s'est avérée un succès (Musée canadien de la photographie contemporaine; laboratoires de conservation et des restaurations du MBAC; Bibliothèque du MBAC). Chacun n'a évidemment pu participer qu'à une seule de ces visites. Par la suite, les membres se sont réunis par section pour leur assemblée générale puis pour une rencontre conjointe qui clôturait l'événement.

On doit féliciter Murray Waddington pour l'organisation de cette conférence qui a abordé des questions essentielles et qui, dans ses moindres détails, manifestait intelligence, intégrité, prévenance et bon goût.

VENTURING ONTO THE INTERNET

Melinda Reinhart, Concordia University

Having recently had the opportunity to indulge in some concentrated reading about the Internet, I realize, as surely many of you have, that until you have travelled its "mystifying" pathways, it is difficult to imagine how immense this network of networks is or how frustrating it can be to navigate.

The Internet, in most written publications is frequently compared to a "superhighway". In the May 1993 *Wilson Library Bulletin*, GraceAnne Andreassi DeCandido offers what I consider to be a more apt analogy. She states: "The anarchy of the Internet is one of its charms. Let us take travel as simile: the Internet is like Venice. Everything is unexpected, the busses ride on the water, getting from here to there is a leap of faith. But everywhere you go there is something worth looking at, even though it's not what your poorly translated guidebook was leading you to."¹

What I hope to do in this brief summary of a few of the Internet "travel" resources and guides available, whether in print or electronic form, is to provide you with some of the more accessible starting points that may help you venture onto the sometimes unwieldy and everchanging routes of this network of networks.

The Internet, as you probably already know, allows for three basic functions:

- **Electronic Mail** allows for communicating with others by computer and joining professional discussion groups (LISTSERVS), etc.
- **Telnet** provides the capacity to connect to remote computers (OPACs, RLIN, etc.)
- **FTP** (File Transfer Protocol) allows you to copy various types of files to and from other computers on the network.

To begin a session with any of the three protocols, you simply use the function name (mail, telnet, or ftp) plus an address for telnet and ftp. For example, when you are connected to a network you will get a prompt (% or \$, depending on what kind of system you are on). In order to begin a session on mail, you enter: % mail.

However, these functions include a number of commands it is necessary to know in order to move effectively through the Internet session. As it is not possible to go into the various commands here, I would strongly advise reading some of the better known book publications.

Among the many publications I found that E. Krol's *The Whole Internet: User's Guide & Catalogue*, O'Reilly & Associates, 1993 and R. Tennant's *Crossing the Internet Threshold: an Instructional Handbook*, Library Solutions Press, 1993 are two that provide clear and easy-to-follow explanations.

Almost every professional information and library journal contains regular articles or columns about the Internet. I have come across a number of regular journal columns that explain and give examples for using the various intricacies of the Internet. Two of the more useful, in my opinion, are "On the Nets" by G. Notess, published in *Database and Online* and "Exploring the Nets" by R. Gates, published in *The Electronic Journal*.

For those adventurous travellers who may be somewhat familiar with networks, some of the following resources available on the Internet are surely not strangers.

ARCHIE

Archie is a database utility that contains the names of files kept at various popular anonymous FTP sites. It includes addresses, directory locations and file names for over 2 million files including software, electronic documents, graphic and data sets. It is important to emphasize that ARCHIE is a handy utility when you know the file name you want to retrieve. Therefore, if you have never tried "doing an ftp", I strongly recommend reading about it beforehand as it can be quite tricky. For example, you must know such things as whether to transfer in binary or ASCII, whether the file extensions are for a Mac or IBM environment, whether the file is compressed or decompressed, etc. It is tricky but worth finding out about for there is invaluable information to be retrieved.

GOPHER

This constantly developing resource is probably one of the more popular and convenient ways of travelling through the unending information available on the Internet. A Gopher, which is both a protocol and software, allows the user to retrieve documents and initiate online connections. It is organized by topic and provides access to files in FTP archives as well as library catalogues and other databases; it allows the user to browse, query and retrieve files from information sources using a hierarchical menu.

WWW: WORLD WIDE WEB

One of the newest information services on the Internet, the WEB, based on hypertext, is considered one of the most flexible tools available. It is the hypertext capacity that distinguishes it from Gopher. WWW attempts to organize all the information on the Internet, plus whatever local information you want, as a set of hypertext documents.

The sources I have mentioned here are only a few of the never-ending list of resources available on and about the Internet; there are numerous others that are being developed. With the growing concern of people already travelling the Internet for better connectivity and accessibility, the Internet promises to become less cumbersome to use in the future.

1. DeCandido, G. "Brazen Overtures" *Wilson Library Bulletin*, May 1993, p.8.
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E-MAIL ON THE INTERNET

Linda Bien, Concordia University

Words of encouragement

You can learn about electronic mail (e-mail) as easily as I did. I received help from my computing services department, from printed guides, from computer vendors and consultants and from workshops offered by Concordia and SLA. Some of what I have written below came from the Internet itself from messages posted to various library Listservs. It's not difficult to learn how to use e-mail. I hope the information below will get you started.

E-mail is ideal for committee work and it's equally good for local or remote conferencing. You can send e-mail to one person at a time or to several: you can copy or forward messages; you can send e-mail to a distribution list of many people; to a Listserv list of hundreds of people (like ARLIS-L); and you can reach thousands through electronic bulletin board services (BBSs).

E-mail sent outside your institution travels through large computer networks.¹ ARLIS-L is on Bitnet. (NetNorth is the Canadian component of Bitnet; EARN is the European extension.) You can get in touch with everybody through Internet. The Internet has been likened to a highway system of interconnecting electronic networks. There is no central government or control. Computer network administrators conform to certain protocols and users abide by a set of mutually agreed upon rules called Netiquette.² An example of Netiquette is not using the Internet for personal or commercial messages.

It is important for you to subscribe to e-mail so you can read (and participate in) electronic discussion groups such as ARLIS-L. In May 1993 Mary Molinaro wrote, "ARLIS-L is approaching its 3rd anniversary and is now hovering at about 600 members representing 13 countries... Since September of 1990 there have been nearly 2000 messages exchanged on a wide range of topics, most generated from a small group of participants. I suspect, however, that even those members who never post messages find the list valuable in some way."³

There are about 35 Canadian subscribers to ARLIS-L. It is fair to assume that art librarians with access to e-mail do subscribe. This article is meant to encourage all those who do not to hook into the electronic communications system now, so we can found a Canadian list for wide ranging discussion of special interest topics such as a National Strategy for Canadian Art Libraries, proposed at ARLIS San Francisco and consolidated at the National Gallery last May. E-mail may partially remedy the peculiarly Canadian dilemma of being so physically farflung. It permits networking with colleagues who can't afford to travel and go to conferences. Even those with the opportunity to travel usually see each other only once a year. In cyberspace we can conference via the electronic discussion group whenever we want. A group of about fourteen Canadian Visual Resources Professionals is already in touch through my e-mail distribution list.

Existing Listservs like ARLIS-L, VRA-L, ARCHIVES-L and MUSEUM-L are examples of electronic forums of interest to ARLIS/MQ members. Posted messages usually impart valuable information in a very timely fashion. They also have the advantage of being pleasant to read as they are generally short. Fruitful discussions among a number of participants are common on ARLIS-L and VRA-L. If you need a quick citation, help in answering a reference question,

if you are trying to find a supplier's address or have a philosophical question, this is your medium. You will find a sample of what happens when ten or twelve people join in for a couple of days to discuss copyright, publishers, subscription problems, uniform titles, electronic imaging — or when they try to evaluate a vendor in the summaries of ARLIS-L discussions in ARLIS/NA Update.

Accessing E-mail, ARLIS-L and more

Gateways

Access to the Internet may be free if you work in a college, art school or university. You receive an account for resources control, but you do not receive a bill. Sometimes the institution bills your collection or department for connect time but this should be inexpensive given the amount of time a library would use (as compared to the engineering department or computer sciences). Some institutions subscribe for their members and also pick up the tab. An alternative is to subscribe to a Freenet or a commercial network provider.

If your institution subscribes to CHIN (Canadian Heritage Information Network) you can send and receive e-mail outside the Network by using a rather lengthy address available from the client help services. (E-mail to fellow CHIN subscribers is simpler.) There is a charge of \$.80/1000 characters. At this time only one account per institution is permitted. You must share this account among all in the institution who want to subscribe. CHIN users should be able to access the Internet by the end of the year, when Internet users will be able to access CHIN databases, too.

In the Slide Library we have a (free) account on Concordia's mainframe which gives us access to NetNorth/Bitnet and the Internet. Since we are not physically connected to the mainframe, our PCs connect with an internal telephone number and act as terminals. Computer modems and some software are required for this. We also installed a separate telephone line (called a data line) so the transmissions would not interfere with or be interrupted by regular phone traffic. The separate data line was not a necessity. If your technician cannot connect your computer directly to an institutional server you will need a modem in order to dial-up a gateway to the Internet. Since the call goes on your phone bill, the idea is to find a local or toll free phone number.

Some libraries and museums have affiliations with nearby academic institutions through which they link with the Internet. For example, BCnet from UBC can be made available to outside organizations at \$3/hour connect time (\$15 monthly minimum charge).⁴ There are Freenets for Ottawa, Toronto and Victoria area codes. The National Capital FreeNet can be reached in the Ottawa area at 788-3947 (voice) or by modem (set parity N,8,1) at 780-FREE.⁵

If necessary, you can subscribe to a commercial network service like CompuServe for which you pay a fee (minimum \$2 U.S. each month; \$6.30 to \$22 an hour depending on modem speed). The names of other electronic communications gateways I have picked up from listservs are GEnie (on Pyramid UNIX equipment), Delphi (on VAXen) and BIX (Byte Information Exchange - base charge about \$13 U.S./month).⁶ A memo from the Council of Federal Libraries mentioned UUNET Canada, available in Ottawa, Toronto, Kitchener, Hamilton, Montreal, and London. Calgary Edmonton, Vancouver and other cities may already have been added, or will be soon.⁷ Just be sure that you are subscribing to a "full service" provider because you will want not only e-mail but you will also want access to ftp (file transfer protocol), Telnet and remote login capabilities.

Modems

If you need a modem you can choose between internal or external.⁸ The modem must match your computer. Hayes is the industry standard. Our Hayes compatible modems have 300, 600, 1200 and 2400 bps capacity. They cost \$125 plus tax each. Any brand will do as long as it "Uses the Hayes command set" or "Uses AT command set" or says "Hayes compatible." In the United States

A perfectly fine modem should be available for around \$49 (and that's 2400 baud) There certainly are a lot of models out there. My main advice would be to get a modem which is capable of 14,400 bps, or at least 9600. One couldn't have made that recommendation so unreservedly two years ago, because they were more expensive. But now anything slower is substandard, and the more people there are who use fast speed, the more software comes out which practically demands it (in terms of graphical sumptuousness, the size of files which can now be transferred in a reasonable period, and the new craze: RIP graphics, which let you navigate through a BBS with a mouse). Demand Hayes compatibility as well, but that isn't at all hard to find, nor is it a complete standard: modern modems have a lot of variability in extensions to this command set.⁹

Software

As to software, my only recommendation is not to spend a lot of money at first. All you need is basic terminal capability, xmodem transfer protocol, and the phone numbers of some local BBSs. Then you can download several full-blown shareware communications packages, try them out, and register whichever one you like best, all for less than you would pay for a commercial program which you might not find to your taste. (Few BBS mavens-- whose needs and standards can be demanding-- bother with anything but **ProComm+**, **Qmodem**, or **Telix**. The latter two are shareware, and **ProComm+** used to be.)¹⁰

The software we started out with in the Fine Arts Slide Library for terminal emulation and transfer protocol was the shareware, **Kermit**, a public domain telecommunications software developed at Columbia University in 1960 and used throughout Concordia. You really have to be a bit more into computers than we are to use it, so we switched to **Telix**. After trying that out for free for a few months we got a registered copy for \$50. I use **PC-Talk** shareware at home but I have a bit of trouble with my terminal emulation sometimes when I try to access library catalogues on Telnet. Shareware can be copied and downloaded freely. Other telecommunications software products available at the local computer software shop are **Red Rider** for Macintosh and the aforementioned, often recommended, **ProComm+** for IBM. CompuServe subscriptions include an "information manager" software in a windows-like environment for about \$40 U.S. CHIN supplies **IBM Connect** at no extra charge if requested. They also recommend **CrossTalk**, **SmartCom** and **Microphone** to access their databases.

Data Line

You probably do not need a data line. You can use your regular phone line to dial-up with a modem, but remember your line will be busy while you're connected. If you have call-waiting you must disable it (by preceding the telephone number to be dialled with *70 and two commas for a pause) or your connection to the computer will be interrupted when there is an incoming call. Calling your network gateway should be just a regular local phone call.¹¹

In our case we acquired data lines for the cataloguers as an investment for future development when we look forward to long transmissions while users access our catalogue. The set up charge (putting in a phone jack etc.) was \$125. The University pays Bell's monthly charge for our regular phone lines but the Slide Library has to pay \$32.50/month for each data line.

Connect: do it today

1. Call your computer consultants to find out how to make the hardware connections and whether you have to pay for anything.
2. Get an account. Your account name or number is your user or login name. Find out your e-mail address. It is different (longer) outside your institution. There are site or node addresses and more modern domain-style addresses: username, host (computer), subdomain (institution) and domain (Canada). (See my address, number 6 below.)
3. Find out or enter your password(s).
4. Find out the basic commands you need to use to log onto your system, to access mail and bulletin boards, to get onto the Internet, and to access library catalogues.

You may need codes and login names. For example, to dial up the Concordia Libraries catalogue (which doesn't have our slides in it) you need to access computer Mercury on Telnet (i.e. at your network prompt you type the command: Telnet Mercury). When you reach Concordia's library you have to login with the acronym of the catalogue, "CLUES" and enter your terminal type. It's easier than it sounds.

5. Find out how to make a directory of e-mail addresses for yourself and distribution lists if you want to reach groups of people. Find out how to create a personal name and a signature name so people who receive your messages can easily identify you as the sender. If Headers are dropped or edited by a particular mail delivery service, personal names may be lost so you also need a signature which includes your name and e-mail address.
6. Send an e-mail message with your address to me and I'll send back a list of all the Canadian addresses I have. My address is LINBIEN@VAX2.CONCORDIA.CA. There are no spaces in an e-mail address. It is a convention to enter e-mail addresses in lower case letters. I have put them in upper case here for easier reading. The first part is the

username (account name or number). After the @ sign the next part is the node or host name, then the subdomain and the domain. CA is for Canada. When I send e-mail outside the University I have to put the address in quotation marks preceded by IN for Internet (no spaces). I think this may be a universal protocol.

7. Subscribe to ARLIS-L. You do not have to be a member of the Association to join the discussion group. Join by sending a request to the Listserv of the moderator, Mary Molinaro (instructions below). However you type your name after the 'Subscribe' message will determine how it looks on the list of subscribers. If you type your name in UPPER CASE LETTERS it will appear on the list of subscribers like that. It's easier to read. Your e-mail address is automatically associated with your name. You will get an acknowledgement back telling how to access various utilities such as the list of subscribers and the archive.

ARLIS-L is moderated by Mary Molinaro, Head of Library Computing Facilities at the University of Kentucky. To subscribe send the following message to "LISTSERV@UKCC.uky.edu"

"SUBSCRIBE ARLIS-L" followed by your name.

This is how I did it:

I logged in to the vax2 at Concordia and typed "MAIL" to access the Mail Utility.

At the prompt MAIL> I typed the command word: SEND.

At the prompt TO> I typed: IN"Listserv@ukcc.uky.edu".

I pressed the enter/return key on my computer at the next two prompts: CC and Subject.

I then received a line on my screen instructing me to "Enter your message below. Press CTRL/Z when complete, or CTRL/C to quit."

To subscribe you type your name following the words Subscribe ARLIS-L so I typed: Subscribe ARLIS-L LINDA BIEN.

8. Read about Netiquette. Begin to network electronically. Participate and Enjoy.

Appendix

Discussion of internal and external modems from the same Paul Emmons post quoted above. (I'm not positive, but maybe having Hydro Quebec is similar to being struck by lightning!). Reproduced with permission.

Subject: Modems

Another major decision is whether to go with an internal or an external modem. Of course, one factor in this decision is whether you are going to use it with more than one computer, or carry it around independently of your computer. Another might be the danger of lightning striking your equipment. An internal modem puts one more potential source of enormous surges directly into your machine (the phoneline). An external modem doesn't provide much extra protection (if a lightning bolt decides to fry your hardware, a serial cable isn't likely to stop it from going all the way) but perhaps it is still something to consider if your locale is particularly vulnerable.

Two other disadvantages of internal modems: The IBM PC/MS-DOS world supports two communications ports easily: COM1 and COM2. Most computers have both of these installed. An internal modem doesn't use either of them. It must usually be configured as COM4, which shares some resources of COM2 and hence can cause conflicts.¹² It is a difficulty which can be overcome, but it helps to know what you are doing or have a friend who does. I would need both hands to count the number of friends or callers to my board who have appealed to me desperately in the past few months because they have just installed an internal modem (typically without reading all the instructions first) and it doesn't work. Sometimes I am able to solve their problems, sometimes not and they must pay for help, at which point nothing remains of the money they thought they were saving by going internal. Furthermore, any trouble-shooting one must do is hardly facilitated by the lack of visible indicator lights. But the case is not one-sided. External modems ARE somewhat more expensive. They occupy space on your desk. The extra power cable and serial cord can look messy. And (worst of all), you might not have a UART chip at the heart of either of your computer's serial ports up-to-date enough to work reliably with a fast modem. Upgrading this to the National Semiconductor 16550, while not expensive, can be bothersome. This problem does not arise with the internal modem, which is complete with its own UART. (I have always used external modems thus far, but the internal type is growing in popularity so that my next modem will probably be one of these, if only to learn better how to assist all these others in their perplexities!)

Nowadays FAX capability in an internal modem is common, and the premium you must pay for it may well be negligible.

Paul Emmons, West Chester University

References

1. For an excellent explanation of electronic networks see Arms, C., "A New Information Infrastructure" in *Online*, September 1990.
2. See for example the satirical article written by Brad Templeton and updated by Gene Spafford on "How to post to USEnet" extracted in the Concordia Computing Services VNEWS handout (April 19, 1991).
3. From a message posted on ARLIS-L by moderator Mary Molinaro. MOLINARO@UKCC.UKY.EDU, May 1993. Quoted with permission.

4. From a copy of a memo from Marianne Scott, Council of Federal Libraries Chairperson, dated April 30, 1993, p.3. The memo was forwarded to me for this article by Marcia Sweet, Sr. Reader Services Librarian, National Gallery of Canada (SWEETM@QUCDN.QueensU.CA and ab839@freenet.carleton.ca).
 5. E-mail: NCF@freenet.carleton.ca.
Snailmail address: National Capital, FreeNet, Carleton University, Ottawa K1S 5B6.
 6. From information posted to a listserve group in July 1993. Quoted with permission from the author who wishes to remain anonymous.
 7. Scott memo, p.2.
 8. Maybe you already have an internal modem. My impression is that external ones are better because it will be cheaper to upgrade the modem or the computer. Since you just plug it in you can move the modem to a different computer or a different telephone any time. For a more expert comparison between the two please read Paul Emmons' interesting post (e-mail jargon for communications sent by users to each other or to a Listserv or bulletin board) on this subject appended at the end of this article.
 9. Post from Paul Emmons, West Chester Univ. PEMMONS@WCU.BITNET, July 1993. Quoted with permission.
 10. Ibid.
 11. Electronic communications use telephone lines. Sending e-mail on the nets saves the long distance charges you would ordinarily have to pay to dial the modem of someone outside your area, but if you use CHIN or a commercial service you do have to pay connect time. It now costs \$.80/1000 characters to contact others on CHIN through e-mail; CompuServe charges 10 cents/minute for a slow modem to 50 cents for 9600 Baud. It's cheaper than long distance voice and probably cheaper than fax. You can send small files in seconds.
 12. Marcos Silva (McGill) told me there is a way to get around this, but advised me to simply say the greatest problem is installing it. (L.B.)
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ARLIS/NA PROFESSIONAL EXCHANGE REGISTRY

The Art Libraries Society of North America (ARLIS/NA) under the sponsorship of the Professional Development Committee (PDC) maintains an information clearinghouse through which individual art librarians and visual resources professionals may obtain information on opportunities for **temporary job exchanges** with an ARLIS/NA individual member.

The PDC is also undertaking a new initiative. We are interested in acquiring information about librarians and institutions willing to serve as hosts for colleagues wanting to acquire new skills or expand their professional expertise through an **internship** (formal or informal) at another institution.

All individuals interested in professional positions exchanges or internships in **North America** or another country may participate in the exchange registry by completing a standardized data sheet. All sheets will be held on file for a period of 12 months (June through May); updated sheets will need to be filed annually to maintain current status in the registry. Upon receipt, the PDC will match interests and supply information to potential exchange partners.

ARLIS/NA will serve only as a clearinghouse and supplier of information so that potential exchange partners may identify each other. The details and specifications involved in implementing any temporary professional exchange or internship must be worked out by the individuals.

Art Librarians or Visual Resources Professionals interested in participating in the ARLIS/NA Professional Exchange Registry or as a host institution for the current period (now through 6/1/94) may do so by obtaining a data sheet from:

Pamela J. Parry
ARLIS/NA
3900 E. Timrod St.
Santa Barbara, CA 93106
U.S.A.

or

Lyn Korenic (Chair, PDC)
Arts Library
University of California
Tucson, AZ 85711
U.S.A.

PORTRAIT D'UNE INSTITUTION: Institut canadien de conservation

Adresse: Ministère du Patrimoine canadien
Institut canadien de conservation
Bibliothèque
1030, chemin Innes
Ottawa, Ontario
K1A 0C8

Personne-ressource: Alicia Prata
Bibliothécaire en chef
Téléphone: (613) 998-3721
Télécopieur: (613) 998-4721

Mandat: La bibliothèque de l'ICC a pour mandat de développer et préserver les collections nationales de documents en conservation et muséologie.

Historique: La bibliothèque a été instaurée en 1972 au moment de la création de l'Institut.

Nature de la collection: La bibliothèque possède la collection la plus complète de documents sur la conservation et la restauration au Canada et la plus ancienne collection de documents muséologiques.

- Ouvrages et périodiques:

La collection de monographies comprend 10,000 ouvrages et est entièrement informatisée.
La collection de périodiques est d'environ 450 titres courants.

- Collections spéciales:

Réimpressions d'articles sur la conservation (12,000) indexés dans la base de données BCIN (Réseau bibliographique sur la conservation)

Documents muséologiques (900) indexés dans la base de données BMUSE (Bibliographie muséologique) avec des articles de périodiques reçus à la bibliothèque (10,200 notices)

Rapports annuels des musées (235)

Dossiers documentaires (3 cabinets)

Vidéos sur la formation en conservation (98)

Clientèle visée: La bibliothèque dessert principalement le personnel du Ministère du Patrimoine canadien et le milieu de la conservation et des musées.

Statistiques 1992/93: Acquisitions: 703 monographies - abonnement à 450 périodiques
Références (incluant recherches documentaires en direct): 1,095
Prêts en direct: 2,626
Prêts entre bibliothèques: 1,891

Personnel: 4.5 personnes

Ressources informatiques:

SYDNEYPLUS: catalogue en direct

BCIN: base de données du réseau bibliographique sur la conservation

BMUSE: bibliographie muséologique

BCIN et BMUSE sont accessibles par le Réseau canadien d'information sur le patrimoine (CHIN/RCIP)

La bibliothèque de l'ICC développe des systèmes bibliographiques et diffuse de l'information grâce au développement d'un catalogue en direct, de bases de données internationales et de publications.

Services offerts:

Service de référence, catalogue automatisé, prêt direct et entre bibliothèques, recherche documentaire en direct.

Horaire d'ouverture au public: 8 h à 16 h du lundi au vendredi

PORTRAIT D'UN MEMBRE: Daphne Dufresne

Directrice de la Bibliothèque des arts et de la Bibliothèque de musique, Université de Québec à Montréal

Formation académique:

Baccalauréat-es-arts, Université Laval, 1962.

Baccalauréat en bibliothéconomie, Université de Montréal, 1964.

Maîtrise en bibliothéconomie, Université de Montréal, 1972.

Baccalauréat en histoire de l'art, Université de Montréal, 1978.

Expériences professionnelles et tâches:

J'ai commencé en tant que bibliothécaire de référence à l'École des Beaux-Arts de Montréal en 1964, puis je suis devenue directrice de la Bibliothèque des arts de l'UQAM en 1972 et directrice aussi de la Bibliothèque de musique en 1988.

Mes tâches sont surtout administratives, consistant à voir à la planification et à l'organisation des deux bibliothèques, incluant la gestion du personnel et des budgets. Je suis aussi responsable du choix et du développement des collections. Les tâches de gestionnaire sont de plus en plus lourdes à cause de l'augmentation de la bureaucratie. De plus, les changements technologiques, les restrictions budgétaires, les conventions collectives augmentent ou diminuent les marges de manœuvre. Par contre, nous parvenons toujours à résoudre les problèmes en trouvant des solutions efficaces. C'est un continual défi.

Activités professionnelles:

Membre du Special Libraries Association; de l'Association des musées canadiens; d'IFLA, Section des bibliothèques d'art; d'ARLIS/NA. Représentante canadienne sur l'exécutif d'ARLIS/NA (1986-88), je suis présentement co-présidente du Comité d'organisation pour le congrès annuel à Montréal en 1995. Je suis aussi présidente du Comité des responsables des bibliothèques d'art des universités québécoises (CREPUQ).

Intérêts personnels et activités de loisirs préférés:

Côté loisir, j'ai un faible pour le théâtre et la poésie, ayant fait du théâtre amateur pendant plusieurs années et ayant participé à plusieurs récitals de poésie.

Dans le domaine des arts et de l'architecture, j'adore les primitifs italiens, l'art nouveau et l'architecture du Vieux-Trois-Rivières (ou je suis née).

En musique, j'écoute souvent du chant grégorien. Les sports régulièrement pratiqués sont le tennis, le golf et le ski alpin. Lieu de vacances préféré, les côtes du Maine.

Mots de sagesse:

Il ne faut pas mettre tous ses oeufs dans le même panier et réussir à concilier l'amour, le travail et les loisirs.

RESEARCH HOTLINE

Share your research interests, projects and questions with members of ARLIS/NA through the *Art Documentation "Research Notes"* column. Others are interested in what you are doing, and some are poised to help when you are trying to locate resources, a publisher, people with similar interests, assistance with methodology, or just plain advice. Don't keep it to yourself—share it! Send information about your research project, and research notes and queries to Mary Williamson (address below) or to any member of the Research Committee.

And don't forget the **ARLIS/NA Research Fund**, a small fund for incidental expenses associated with your research. There is \$750.00 available in the current competition, and applications from ARLIS/NA members should be received by the deadline —January 5, 1994. Write, phone, FAX, or e-mail the Chair of the Research Committee to receive the Guidelines and an application form:

Mary Williamson
Scott Library
York University
North York, Ontario
M3J 1P3

Telephone: (416)736-2100 ext. 33526
FAX: (416)736-5838
e-mail: MARYFW@vm2.YORKU.CA

HAVANA 1994: Call for papers!

IFLA's 60th general conference will take place in Havana from 21-28 August 1994. It will be the first ever IFLA international conference to be held in Latin America and the Caribbean. The theme for the conference will be: *Libraries and Social Development*.

The Art Libraries Section is pleased to announce that it proposes to hold a one-day workshop and a half-day session during the conference. Our special themes will be:

1. *Libraries as a Bridge Between the Artist and Society*
2. *Library Collections of Latin American and Caribbean Materials, Both Inside and Outside of the Region.*

You are cordially invited to take part in this meeting by delivering a paper or by recommending speakers to lecture on either of the two themes.

Unfortunately it is not possible for us to provide translations of lectures and prospective contributors are therefore requested to provide translation into at least one other language, if at all possible.

Author's form

Proposal of paper to be presented at the Art Libraries Meeting, Havana 1994

The proposal for a paper should include the following information:

Author's name
Institutional affiliation
Address (professional)
Telephone no. Fax no. (professional)
Brief biographical information
Title of the paper
Original language version: Spanish French English
Translated version(s): Spanish French English
Audiovisual equipment or other needs

Note:

This author's form plus a brief description of the paper's contents (200 words) must be sent at latest by 31 January 1994 to:

Jan van der Wateren
Chairman
IFLA Section of Art Libraries
c/o National Art Library
Victoria and Albert Museum
South Kensington
London SW7 2RL Telephone: 071/938-8303
England Fax: 071/938-8461

We look forward to being inundated with proposals and also to meeting our colleagues, whether they give a paper or not, at the conference.

Jan van der Wateren

Chairman Art Libraries Section

NOUVELLES

In autumn 1992 the ARLIS/NA Professional Development Committee completed a survey of art librarianship training offered by library schools. Copies of the survey results are available free of charge from: Tim Troy, Librarian, Center for Creative Photography, University of Arizona, Tucson, AZ 85721; telephone: 602-621-1331; e-mail: troy@ccit.arizona.edu

In March the Services des bibliothèques de l'Université de Montréal presented its new publication *Catalogue des ouvrages sur l'histoire de l'architecture de paysage* (ISBN 2-921185-66-0), a bibliography of works in the university collections. The *Catalogue* provides bibliographic descriptions, locations and call numbers for each item and features author, title, chronological and subject indexes.

Anna Polgar Reich, a founding member of the Faculty of Fine Arts Slide Library at Concordia University, died on September 22, 1993. She retired from the University in 1989, after thirty-two years of service. Concordia University has created a memorial fund in the Visual Arts in Anna's name. Donations to the fund may be sent c/o the Office of the Dean, Faculty of Fine Arts and should include the full name and address of the donor.

Melinda Reinhart has taken up a position as Library Instruction and Reference Librarian at Concordia University. She is also editor of the *Special Libraries Association/Eastern Canada Chapter Bulletin*.

CALENDRIER

10-17 fév. 1994 22e Conférence annuelle d'ARLIS/NA, Omni Biltmore Hotel, Providence, Rhode Island

16-19 fév. 1994 College Art Association Annual Conference, New York, NY

16-19 fév. 1994 Conférence annuelle de la Visual Resources Association, New York, NY

**DATES DE TOMBÉE
POUR LE PROCHAIN NUMÉRO
(mai 1994) DE *MOQDOC*:**

- le 1er mars pour les textes longs;
- le 21 mars pour les textes courts et nouvelles brèves.

**SUBMISSION DATES
FOR THE NEXT ISSUE
(May 1994) OF *MOQDOC*:**

- March 1st for long articles;
- March 21st for short articles and news items